Nar. umjet. 41/1, 2004, pp. 53-67, H-H. Thedens, Folk Music Research and...
Review Received: 14th April 2004 Accepted: 2nd June 2004
UDK 39:78](481)

HANS-HINRICH THEDENS
Norwegian Collection of Folk Music, University of Oslo

FOLK MUSIC RESEARCH AND ETHNOMUSICOLOGY IN NORWAY TODAY: STUDYING THE PAST AND THE PRESENT

In Norway the 1990s have brought a number of significant changes in folk music scene and its research. Long-standing concepts about this music's nature and its role in society have been questioned from a number of different angles. Thus this is a good time to review the situation of traditional music practice, and to discuss if and how research reflects these changes.

Keywords: folk music scene, folk music research, Norway

Norway has a strong and diverse traditional music scene. It encompasses everything from polka-playing accordion bands in the countryside to highly sophisticated professional musicians collaborating with first class international artists from other music genres. The number of individuals playing, singing and dancing at an impressive level of proficiency is very promising. There are local clubs of musicians in all parts of the country and the scene is lively. All through the year there are contests and small festivals where musicians gather and play for each other. Every summer, national contests are held for both *folkemusikk,* the older music of the solo fiddle, and the newer *gammeldans*, centered on the accordion.[1] Both attract more than 2000 people each year, but each represents a performers' world – there are few people attending the contests who do not compete themselves. Traditional Norwegian music today has become the expression of a sub-culture, and it is struggling to find its place in the modern urbanized world. Its organizations are under pressure. They are competing with many other interest groups for audiences, media attention and public funding.

[1] In this article I will follow the Norwegian terminology and refer to the older style as "folk music" and the newer one as "round dance music", while my use of the term "traditional music" addresses both of them.

In the following, I will give a short overview of its history, trace some recent development and look at the research being done into this music. I will argue that research should focus more on what is happening today rather than looking only at the music's structure and history, and give an explanation for why many scholars have not done so.

History

What we consider *folk music* in Norway is based on the vernacular music of the Norwegian countryside of the 18th and 19th centuries. It has been handed down through the generations, changed and assumed new functions. The solo fiddle has been the instrument for dance music since at least the late 17th century and it accompanied couple dances outdoors or in the small rooms of farmers' houses and cabins. Dances in triple meter appear to have come from mainland Europe, especially from Poland, in the 16th century (Ramsten 2003), while walking dances appear to be even older. In addition to the dance music there is singing – of ballads, lullabies and religious songs – and there is music associated with pasture-farming: cattle calls, signals played on wooden trumpets and melodies played on rams' horns and several types of flutes.

By the year 1800 the waltz had arrived in Norway and the other new round dances – schottische, mazurka and polka – soon followed suit, becoming so fashionable that many traditional fiddle players had to learn a new repertory in order to be hired to play for dances and weddings. Well-known masters played nothing but the new tunes for several decades and the old tunes would certainly have been forgotten if there had not been a wave of national romanticism in the mid-1800s. Initiated by an urban elite, this led to collecting folklore in the Norwegian countryside and enabled the music to survive despite a change in its function. It moved from the dance floor to the concert stage. At first some fiddle players played concerts with a repertoire consisting of the more elaborate older tunes and some new rhapsodic compositions, then more and more players founded local fiddlers' clubs and organized contests called *kappleik* where they played the old tunes for each other. Music was now something they enjoyed in their spare time and soon folk music was a commonly used term for the old style. The first contest was held in 1888 and in 1923 a national fiddlers' association *Landslaget for Spelemenn* (LfS) was founded. Led by fiddle player and collector Arne Bjørndal (1882-1965) it developed rules for the contests that by that time were held in many parts of the country and started to stage the national competition each summer.

Since then the fiddlers' movement and the popularity of the old music have had their ups and downs but the system has worked very well within the fiddlers' community. The contests helped the level of musicianship, and up to the 1950s young people from the countryside were introduced to the old music through their families, neighbors and the

fiddlers' clubs. But, in the 1960s there was a feeling that the system did not work well enough any more. The music was well documented in both transcriptions and sound recordings, but the living tradition had lost momentum.

However, just as in the crisis in the mid-1800s, urban enthusiasts came to the rescue this time as well: a "back to the roots" movement of mostly left-wing young people fighting the government's decision to join the European Community took an interest in folk music, which they thought represented the rural working class. This time the focus was not on the *national* and *art* but on the *local* and *popular*. This resulted in a strengthening of the movement and an interest for traditional music in a wider segment of the Norwegian society in the 1970s.

Recent developments

The development of the traditional music scene in the 1980s and 1990s has been very positive. On the grass root level there was an incredible upswing in children and youths becoming interested in folk music, learning to dance, sing and play. This was especially visible on the west coast where a number of players suddenly had many students. The majority of young fiddle players are girls, which had not been the case before. A reason for this may have been the popularity of two young fiddle-playing women. Annbjørg Lien came from a district not famous for its fiddle music, but she won the national youth competition several years in a row and inspired many young girls to pick up the Hardanger fiddle. Susanne Lundeng appeared on the scene somewhat later and dropped out of the competition system after a few very successful appearances. With her flamboyant personality she quickly became one of the most visible performers of traditional fiddle music on Norwegian television. She too comes from outside the established traditions and introduced many to the music of northern Norway.

Outside the focus of the media, the development of the traditional music scene has been one of increasing institutionalization. For quite some time the local fiddlers' clubs had been responsible for teaching young players, and the old master-student situation had become the exception. Now it had to be moved into the public music schools and the older players found themselves in the role of the professional or semi--professional teachers.

The fiddlers' clubs continued to meet and perform together, but they also took on other tasks. They took initiative to establish a number of regional and local folk music centres since the early 1980s. Most of these include sound archives, but the archivists working there are more involved in dissemination than in research. The Norwegian ideology of the local and decentralized has led to a network that connects not one but several "national" archives with these centres in the countryside (Thedens 2002).

Since the latter part of the 1980s, a few high schools have started programmes that centre on traditional music, and in higher education specialized programmes have been established. Again there is not one but several places one can study at, and the programmes at the Telemark University College, the University of Bergen, the State Academy of Music in Oslo and the independent Ole Bull Academy have different profiles. The University of Bergen has a masters' programme in ethnomusicology that does not involve performing, and focuses more on theory and methods. Some of the students cover Norwegian folk music, but the majority apply these methods to other styles of music. Telemark University College at Rauland focuses on dissemination. There is no entrance exam, and the students have included interested outsiders as well as top-notch young performers (see http://fag.hit.no/ects). The State Academy of Music in Oslo has the same entrance exams for the students of traditional music as for the students of western art music. The ones who get in are very good at playing traditional music but at the same time open for and interested in other styles. Students at the Ole Bull Academy in the western Norwegian town of Voss have no obligation to study other styles of music than the traditional one they have chosen, and they learn about collecting and recording music, as well as performing on stage and in other contexts. They too have to pass entrance exams – more like auditions really – and the students tend to come from the top class of younger folk music performers. After the two years of this "masters' study" (which they get credit for at the University of Bergen, but by no means a university masters degree), several of them have won the national competition.

The 1980s also saw the emergence of two international folk music festivals in Norway that have been held yearly since then. In Førde on the west coast and in Bø in Telemark it is now possible to experience Norwegian traditional music alongside performers from other countries. These festivals are independent from the Norwegian organizations for traditional music even though their organizers and board members are all individual members of at least one of the organizations (Thedens 2001a).

A new generation and the marketplace

With this infrastructure well established, young performers of traditional music find themselves in quite a different situation than their parents' generation. They grow up in one of the world's richest countries without any worries about supporting themselves. They have access to the fiddlers' clubs, local music schools, in some cases the old masters, recordings in archives and a specialized higher education. They learn to play their instruments early and very well, but they have access not only to traditional music but to all aspects of the modern world. They grow up and can choose among many different musical styles and they do not have to limit themselves to one.

This younger generation personifies change in traditional music. They know their traditional repertoire and playing styles inside out and are very well respected among the generation of their teachers. But in addition they have the capability to work in a modern music marketplace, just like young professional musicians from other fields of music. They can respond to what the public wants and they have a chance to move away from the formerly rather closed folk music world.

In order to succeed they have to deal with the expectations of a wider audience. While the public today is not as negative towards traditional music as it was in the 1960s, the media continue to promote the cliché of folk music being old fashioned and boring and the image of a folk music community that is opposed to all kinds of experimenting.[2] The media claim new ways of packaging the music, which in most cases means that it should be played *in bands*.

The Norwegian solo tradition is exceptionally strong and has long overshadowed ensemble playing. The only ensemble forms one encounters often are the *spelemannslag* (originated in the 1950s playing fiddle tunes in unison) and the *gammeldansorkester* (which became standardized in the 1960s/70s: two large accordions, two fiddles, bass and rhythm guitar). The obvious comparison here is to Swedish folk music, where ensembles have been much more visible and folk music bands have long been established, some arranging traditional material with acoustic instruments, others experimenting with rock and pop styles and instrumentation. In Norway there have been folk rock bands too, especially in the urban revival of the 1970s. But while many bands in Sweden have members from within a folk music community, most Norwegian bands were started by outsiders who had learned to play folk music in a revival setting, or collaborations came about with jazz and pop musicians. On their own, very few folk musicians were interested in arranging their music or were able to do it in a way that added to the substance, so to speak, instead of subtracting from it.

Now the new generation is able to deal with this pressure from the outside. It has had enough exposure to other styles so that its members naturally take to arranging the music without the help of outsiders. There have been prophesies that Norwegian traditional music will change more in the next ten years than it has changed in the last 100.[3] The decisions the

---

[2] For example, the folk music festival in Førde is one of the largest musical events in Norway, but the media regularly ignore it. Instead they print concert-by-concert reviews from the jazz festivals.

[3] On the other hand not all of the young musicians who educate themselves to be professional performers are interested in forming bands and experimenting. Quite a few of them stick to the repertoire they have learned from their teachers; they learn new tunes from other players and from transcriptions and recordings. They might copy the originals to the last detail but they might also develop their own forms of the tunes. Very few of them are active as composers. In fact the repertoire of the Hardanger- and standard fiddle has not grown much. There have been a number of renowned players who also

young musicians make are in my opinion extremely interesting to watch and present the ethnomusicologist with a wealth of information about the formative processes of a style of music. Unfortunately there is very little scholarly writing about these developments so far. Instead most Norwegian research projects focus on the past.

Scholars between past and present

As with many institutions, folk music research and ethnomusicology in Norway are decentralized. At the four universities in Oslo, Bergen, Trondheim and Tromsø, there are archives for traditional music where research is being done, partly by studying the archive materials, partly by doing field-work in Norway. While all these archives were founded with the documentation of Norwegian (and in the case of Tromsø, Sami) traditional music in mind, there are also departments of musicology in Trondheim and of ethnomusicology in Bergen where researchers have done fieldwork abroad as well as in Norway. Some projects have also focused on immigrants from other countries living in Norway.

At our archive (Norwegian Collection of Folk Music of the University of Oslo), we continue with the edition of transcriptions of fiddle music, which has been one of our most important activities since the archive was founded in 1951.[4] Olav Sæta works on regional repertoires for the standard fiddle and uses the oldest available sound recordings, typically by players who learned their tunes before 1900 (see http://www.hf.uio.no/imt/om_imt/nfs/feleverk.html).

The Norwegian Archive for Popular Song has long been engaged in documenting the old Norwegian ballads and presenting the texts and melodies collected between the 1840s and the 1930s (http://www.musikkenshus.no/visearkivet/info-n.htm#6).

Initiated by the Ole Bull Academy, a team of scholars and instrument makers has been documenting the early history of Norwegian fiddle-making, namely of the Norwegian national instrument, the Hardanger fiddle (see http://www.ntnu.no/gemini/1998-01/16.html). Their main focus is on the 17th and 18th centuries (Blom 1985; Aksdal 1999; Aksdal 2001).

Several dissertations on folk music topics have been delivered lately, and again the authors work mainly with material from the past. Ola Graff in Tromsø studied a corpus of *joik* recorded thirty years ago (Graff 2001). Ove Larsen has written about the concepts of a generation of fiddle players he interviewed in the 1980s, who have since died (Larsen 2001). I myself

composed new tunes in the traditional style, but not many of their new pieces have really made it into the corpus of tunes played for dancing, at competitions or concerts.

[4] Eleven volumes have been published so far: Gurvin 1958-1967; Blom, Nyhus and Sevåg 1979 & 1981; Sevåg and Sæta 1992, 1995; Sæta 1997.

have done an individual study of a fiddle player, showing how he uses his music as a link to the past, remaining a modern man in his professional life. I have tried to paint a picture of how traditional and modern elements constitute life in the Norwegian countryside today. But in my analysis I have focused on the techniques and the repertoire he learned in his youth (Thedens 2001b). In an ongoing Ph.D. project, Johan Westman at the Grieg Academy in Bergen writes about the tonality of Norwegian traditional music. In his masters thesis he began this project analyzing recordings from the 1950s and 1960s and singled out the most "old fashioned sounding" players (Westman 1998).

Of course, traditional music has always had an especially strong relation to the past, but considering all the changes in ethnomusicological theory and methods that have taken place in the past decades, which all these scholars are very well aware of, it is surprising that so little has been written about today's musical practice. In my opinion, there are a number of reasons for this. First of all, in Norway we have strong traditions in certain lines of study, like the above-mentioned instrument research, editions of transcriptions and also studies of tonality (see e.g. Sevåg 1974; Sevåg 1993). But I see a more important reason for this in the relationship between Norwegian scholars and performers.

Involvement

The Norwegian branch of the International Council for Traditional Music (ICTM) is called the *Norsk Folkemusikklag* (NFL) and its members include not only professional scholars but also amateur researchers like local historians, local archivists who do not have research as a part of their work description, and a fair number of performers. One of the explicit goals of this association is to create a meeting place for researchers and performers. Characteristic of the group's seminars is the mixture of musicology, history and cultural politics. Topics have included discussions about definitions of folk music (1983), the purposes of folk music research (1984), the institutionalization of teaching and presenting folk music (1991), the role and effect of folk music festivals (1993), folk music in the media (1997), as well as topics focusing on repertoire and style. In a way, the NFL has remained closer to the original mission of the International Folk Music Council since it was founded in 1948 than many other national committees (Thedens 1998). However, ethnomusicologists working with other styles of music seldom participate in this forum.

The NFL and the scholars among its members have long been involved directly with music practice. The people who transcribed Hardanger fiddle tunes for the series *Norwegian Folk Music* were all major performers themselves who had an extensive network of contacts among their peers. None of them were academically trained, but they did tremendous work as collectors and transcribers. Later scholars with more

formal training have kept up the close connection to the musicians' circles, and are involved in the politics of the traditional music movement and the discourse about what traditional music should be and how it should be performed. When social anthropologist and folk-dance specialist Jan-Petter Blom was interviewed at the turn of the millennium in *Spelemannsbladet*, the newsletter of the LfS, and asked to give a summary of the last 100 years of folk music, he clearly stated which developments he approved of and which not. In his view the ecstatic element in music and dance had been pushed aside by the view of folk music as art that had to be performed faultlessly, what dominated between 1900 and 1970 (Bitustøyl 1999). Such a statement could be easily taken as a remark of an academic who tries to tell the performers what is right or wrong, but Blom was not interviewed just because he is a scholar. He is a scholar who has been deeply involved with music, dance and their institutions. He is widely respected as an expert and a teacher. He has served on countless panels of judges since the end of the 1950s, and has served on committees reworking the rules applied at contests.

Such is the case for most of folk music scholars working in Norway. Most of them are active performers of traditional music, but they also work as record producers, write liner notes etc.[5] They maintain close contact to performers and, concerning the young musicians mentioned, they have in many cases been their direct teachers at college and university programmes. This leads me to argue that they as scholars may keep a distance to what is happening now because they are so close to it as teachers.

As teachers and scholars they play the part of the *knowers* in Lundberg, Malm and Ronström's model of knowers, doers and makers,[6] and they educate *doers* who are potential key figures in tomorrow's musical practice. The scholars/knowers teach methods, but they also teach about the structure of the music and its history *as they see it*, based on their own or others research. This leads to a certain dilemma, as most of the teachers at these programmes belong to the generation of the urban revivalists from the 1970s. The students are of the generation of their own children, but most of them come from the countryside and have a background in the grass-roots fiddlers' clubs and the competition circuit.

---

[5] When I searched the Norwegian library database (www.bibsys.no) I got a very large number of hits for almost every name of scholars I typed in. This database also lists audio recordings, and many of them have published more tracks on CDs than articles in journals.

[6] Lundberg, Malm and Ronström use the terms doers, knowers and makers to describe the people involved in a musical scene or movement. They state that movements without access to makers (people who sell something to both the people involved and the world outside of the movement) have problems generating economical capital, while movements without access to knowers have problems generating cultural capital (see Lundberg, Malm and Ronström 2000; Ronström 2001).

Many of the scholars have been overtly critical towards certain developments within the competition system. In the 1970s the revivalists revolted against the hegemony of certain regional styles at the contests and looked for alternative forms of folk music. They discovered a fair number of traditional musicians who had literally been forgotten because they played music the contest system did not value. They also promoted fiddle players who did not look at their tunes as fixed "pieces", but who varied and improvised, as presumably players did before the music moved from the dance floor to the concert stage.[7] Blom is older than most of the people who joined the movement in the 1970s, but in the cited interview he talks about the time when the music still had another function than as concert music, the time when the ecstatic element was still there (Bitustøyl 1999). In the 1980s, when there was fierce discussion about whether LfS should sponsor a festival for round-dance music (which once had been a threat to the older dance music and was one of the reasons LfS came into being!), the revivalists were pronounced liberals and in favor of this festival while some Hardanger fiddle purists started a new organization in protest. The revivalists' attitudes are not necessarily widespread in the areas the students come from, and nobody is interested in alienating them and their teachers. So as teachers they have to tread carefully.

Scholars as agents in cultural politics

On the other hand the differences between the revivalists and the grass root movement are by no means as large anymore. Otherwise no young grass--root performer would try to get into the programmes. And while the traditional milieu is sometimes skeptical towards the point of view of academics, other elements of their work are highly appreciated. From within the academic and political system revivalists have helped the cause of traditional music by tearing down barriers between the established world of art music and music education and the world of traditional music. People have worked hard to achieve decent pay for traditional musicians in community music schools. Previously, even if they had played for years and won dozens of competitions they did not get paid as much as their colleagues teaching art music and jazz, because they did not have the necessary papers from college. Now practical experience and records can be taken into account (Aksdal 2000).

The college and university programmes in traditional music were also to a large degree initiated by these scholars/teachers, led by the belief that traditional music and dance will survive only if, at least in part, adapt to the modern world. The young musicians studying there can use their education in many contexts. The fiddlers' school in Voss makes it possible

[7] In that respect Tellef Kvifte gives an interesting description of the setting in which he wrote his masters' thesis on variability in hardingfele music. An English version is available on the internet (Kvifte 2003).

to get credit in the university system for studying in the old-fashioned way. This has not been achieved by applying the methods of ethnomusicology, but by putting to use the background of these scholars, and their knowledge of the academic world and the educational system.

Insider approaches

While scholars seem to shy away from studying the musicians they educate, their students themselves do not seem to have problems with looking at their own generation. In student term papers and theses there has lately been a tendency towards qualitative small-scale research. Students do studies based on a small number of interviews and they often chose their peers as the subjects of their interviews, asking them about how they see things, and what choices they make. The young musicians become informants or sources, but on the level of discourse, in the same way as one could analyze the contributions to the *Spelemannsbladet* or other internal publications. One example is an article by Hilde Sørnæs about "vocal folk music as a musical genre" (Sørnæs 2001). In her interviews, she asks her sources what they think should be defined as vocal folk music and why. The Swede Mats Johansson uses a similar approach in his masters' thesis at the Grieg Academy in Bergen. He interviews some of the central musicians in the development of Swedish folk music in the 1980s and 1990s (Johansson 2001; Johansson 2004). In a way, this can be called an "insider approach" because the interviewer and his subject operate on the same level.[8]

A cultural studies approach from the outside

A similar approach was used by Norwegian folk music's most famous outsider, Georg Arnestad, in his report on "folk music and folk dancing in the late-modern Norway" (Arnestad 2001). The report was requested by the most prominent agencies representing folk music in Norway.[9] The same agencies had written a report on their own in 1994 to communicate the situation of their field to politicians, but this had not worked according to their plan. It had become clear that someone from outside the field had to describe and evaluate it. The Norwegian Cultural Council set Arnestad

[8] In Johansson's case it may be argued that some of his sources *are* teaching, but as he was a student in Norway at that time, there was no teacher-student relationship between them and him.

[9] In addition to the LfS these were the Norwegian Folk Music and Dance Association (NFD), which had broken away from the LfS after the controversy about the round dance festival, the Norwegian Youth Organization (Norges Ungdomslag), which has existed the longest and has the deepest roots in the countryside, and the Norwegian Council for Folk Music and Dance, which has functioned as an umbrella organization for all of these since the 1970s.

to work on the project, the same way he had worked on the Norwegian jazz scene and other cultural fields.

Arnestad uses a cultural studies approach. He discusses writing about a field he is not an element of and his limited ability to do "fieldwork on the fields own premises" (Arnestad 2001:43). He bases his work on secondary literature, official documents and interviews with 22 informants. He chooses his interview partners from the top level of performers. Most of them are young and belong exactly to the group I have described.

Arnestad's objective is of course different from that of a folk music scholar or an ethnomusicologist. His mandate is to describe the activities and organizational structures of the folk music field, and his readers are politicians. They are presented with a concise overview of the history of the music and the organizations. For folk music scholars this is hardly relevant, but after this introduction for his outsider readers, Arnestad focuses on the present situation and on what the involved actors think and do. Here his perspective lets him see things that aren't as easy to see for those closely involved. His descriptions of how and where folk music organizations have lobbied for funding shows how uncertain the insiders have been about how to present what they work with. The parliament's cultural committee has looked at it as part of Norway's cultural heritage, while the department of culture has looked at folk music as just another style of music. Hardly anyone has looked at it as professional art. Arnestad concludes that the folk music world is unfocused and helpless when it comes to cultural politics (ibid.: 209).

He also identifies a clear difference between what the organizations discuss and what his interview partners discuss – whom the organizations are supposed to represent. The performers are not interested in rules and do not want to be told what they should do, play and think. They want to make their own choices, play their music and they talk and act more and more like other musicians. The organizations, on the other hand, have used a lot of time and energy on rules in order to preserve the old music.

Thus Arnestad distinguishes between *organization discourse* and *artist discourse*. Several of his interview partners express the wish to make folk music common, to de-ideologize it. Comparing record sales, concert audiences etc., Arnestad finds that folk music is a minority interest, but not more so than jazz. Still, folk music is treated as something *special* in many structures. It is *not* being made common, it is *not* a part of general systems (ibid.:126ff).

The department of culture recently issued a report about the situation of culture in today's Norway. The folk music world seems to be satisfied with it since folk music is featured there much more than ever before. This is a direct result of the Arnestad report, and we will probably have to deal with its consequences for a long time to come. But what can folk music scholars learn from it?

For one thing, we should understand the importance of reaching out, just as the musicians do. Arnestad writes for an outside audience and is thus much closer to American ethnomusicologists Pandora Hopkins (Hopkins 1986), Mary Elizabeth Neal (Neal 1994) and Chris Goertzen (Goertzen 1997) than to any Norwegian scholar. Nobody in Norway would write a study like Arnestad's because we all consider many of his findings too obvious. Our involvement often leads us to write for the traditional music world as our audience, even more than for our colleagues abroad.[10]

For another thing, Arnestad's juxtaposition of interviews with other kinds of data should encourage us to use all kinds of materials to shed light on important questions. Musical analysis is not a part of his work. But this is where it really gets interesting and where ethnomusicology is able to contribute – we can examine what musicians do in relation to what they say in interviews.

Again, some students can do this more easily than their teachers. An example is David Emil Wickström's work about elements of revival in Norwegian folk song (Wickström 2003). He conducted two rounds of interviews. In the first one he asked young performers about their conceptions of folk song style and especially about one well-known and popular source, the singer Ragnar Vigdal. The second round of interviews was based on musical analysis. Wickström compares recordings by Vigdal with those of younger performers who learned songs from those recordings. Afterwards he asks the same group of people to judge the new recordings and to describe what they see as the important differences to Vigdal's originals. Thus he can compare two types of data and arrive at interesting conclusions. He gets very close to documenting the reasons for change *while the changes are happening*.

Conclusion

While many Norwegian scholars are more experienced with subjects from the past, I have pointed out that they are also in a very good position to work on the present. I maintain that there are exciting processes at work that are very interesting to observe and document. If it seems that the music is going to change, scholars of traditional music should talk to the musicians while they are at work, not fiftheen years later. If musicians modernize anything, we should really ask them how do they do it and find out if they do it consciously.

I do not think that the way to achieve this is to become more detached. There must be ways to write about the present without compromising relationships with musicians. That is of course nothing new

[10] Of course there are examples of not falling into this trap, like Jan-Petter Blom's articles in *Norway's Music History* (Vollsnes 1999-2001).

for ethnomusicologists who have dealt with this on an everyday basis. But those of us who are involved in educating young musicians have to handle this with special care.

REFERENCES CITED

Aksdal, Bjørn. 1999. "Hardingfeleprosjektet: Mål – metoder – materiale". *Norsk Folkemusikklags Skrifter* 12:13-28.

Aksdal, Bjørn. 2000. "Norsk folkemusikk på terskelen til et nytt hundreår". *Årbok for Norsk Folkemusikk* 9:15-29.

Aksdal, Bjørn. 2001. "Den eldste norske hardingfela? Jaastad-fela og dateringsspørsmålet". In *Allt under linden den gröna: Studier i folkmusik och folklore tillägnade Ann-Mari Häggman*, A. G. Lindqvist, ed. Vasa: Finlands Svenska Folkmusikinstitut.

Arnestad, Georg. 2001. *Men vi skal kom ai hug at tradisjonen alltid vert oppløyst og omskapt*. Oslo: Norsk kulturråd.

Bitustøyl, Kjell. 1999. "Professor'n med tversover'n". *Spelemannsbladet* 58/8:14-17.

Blom, Jan-Petter. 1985. "Hvor gammel er fela?" In *Arne Bjørndals hundreårsminne*, B. Alver and I. Gjertsen, eds. Bergen: Forlaget Folkekultur, 191-208.

Blom, Jan-Petter, Sven Nyhus and Reidar Sevåg, eds. 1979 & 1981. *Hardingfeleslåtter*. Oslo: Universitetsforlaget.

Goertzen, Chris. 1997. *Fiddling for Norway: Revival and Identity*. Chicago - London: University of Chicago Press.

Graff, Ola. 2001. *Joik på nordkysten av Finnmark: Undersøkelser over en utdødd sjøsamisk joiketradisjon*. Tromsø: Universitetet i Tromsø.

Gurvin, Olav, ed. 1958-1967. *Hardingfeleslåtter*. Oslo: Universitetsforlaget. [*Norsk Folkemusikk, Serie 1*].

Hopkins, Pandora. 1986. *Aural Thinking in Norway: Performance and Communication with the Hardingfele*. New York: Human Sciences Press.

Johansson, Mats. 2001. *Stil som Retorik och Praksis: En musikantropologisk studie av nutida svensk folkemusik*. Bergen: Universitetet i Bergen, Griegakademiet.

Johansson, Mats. 2004. "Svensk Folkmusik som samtidskulturell Uttrycksform". *Norsk Folkemusikklags skrifter* 17:85-126.

Kvifte, Tellef. 2003. *Variability in* Hardingfele *Music*. Internet page: www.hf.uio.no/imt/om_imt/nfs/variabok/variabil.html.

Larsen, Ove. 2001. *Drevjaslåttenes estetikk – verdinormer nedfelt i en folkelig uttrykksform*. Oslo: Universitetet i Oslo.

Lundberg, Dan, Krister Malm and Owe Ronström. 2000. *Musik, Medier, Mångkultur*. Hedemora: Gidlunds forlag.

Neal, Mary Elizabeth. 1994. *Devil's Instrument – National Instrument: The Hardanger Fiddle as Metaphor of Experience in the Creation and Negotiation of Cultural Identity in Norway*. Ann Arbor: University of Michigan Press.

Ramsten, Märta, ed. 2003. *The Polish Dance in Scandinavia and Poland*. Stockholm: Svenskt Visarkiv.

Ronström, Owe. 2001. "Concerts and Festivals: Public Performance of Folk Music in Sweden". *The World of Music* 43/2-3:49-64.

Sevåg, Reidar. 1974. "Neutral Tones and the Problem of Mode". *Studia Instrumentorum Musicae Popularis* 3:207-213, 292.

Sevåg, Reidar. 1993. "Toneartsspørsmålet i norsk folkemusikk". In *Fanitullen*, B. Aksdal and S. Nyhus, eds. Oslo: Universitetsforlaget, 342-376.

Sevåg, Reidar, and Olav Sæta. 1992. *Slåtter for vanlig fele: Oppland*. Oslo: Universitetsforlaget.

Sevåg, Reidar, and Olav Sæta. 1995. *Slåtter for Vanlig Fele*. Oslo: Universitetsforlaget.

Sæta, Olav. 1997. *Slåtter for vanlig fele: Hedmark*. Oslo: Universitetsforlaget.

Sørnæs, Hilde. 2001. "Kveding som Musikalsk Genre". *Norsk Folkemusikklags skrifter* 14/1:23-39.

Thedens, Hans-Hinrich. 1998. "Norsk Folkemusikklag og IFMC, et intervju med Reidar Sevåg". *Norsk Folkemusikklags Skrifter* 11:14-20.

Thedens, Hans-Hinrich. 2001a. "How Funny – I'm at a Folk Music Event and I Don't Know a Soul Here: Musicians and Audiences at the International Folk Music Festivals in Norway". *The World of Music* 43/2-3:171-182.

Thedens, Hans-Hinrich. 2001b. *Untersuch den ganzen Mann – so wie er vor Dir steht! Der Spielmann Salve Austena*, vol. 1-2. Oslo: Faculty of Arts, Univeritetet i Oslo.

Thedens, Hans-Hinrich. 2002. "Local Archives as a Resource for the Living Folk Music Tradition: Recent Developments in Norway". In *Music Archiving in the World: Papers Presented at the Conference on the Occasion of the 100th Anniversary of the Berlin Phonogramm-Archiv*, G. Berlin and A. Simon, eds. Berlin: Verlag für Wissenschaft und Bildung.

Vollsnes, Arvid O., ed. 1999-2001. *Norges musikkhistorie*. Oslo: Aschehoug.

Westman, Johan. 1998. *Melodi – Klang – Intonation*. Bergen: Universitetsforlaget.

Wickström, David-Emil. 2003. *Signifyin' Vigdal: Aspects of the Ragnar Vigdal Tradition and the Revival of Norwegian Vocal Folk Music*. Internet page: ethnomusicology.uib.no/student/oppgave_dew.pdf [Master's Thesis in Ethnomusicology at the University of Bergen, Grieg Acadamy, Department of Music].

ISTRAŽIVANJE FOLKLORNE GLAZBE I ETNOMUZIKOLOGIJA U NORVEŠKOJ DANAS: PROUČAVANJE PROŠLOSTI I SADAŠNJOSTI

SAŽETAK

Na norveškoj se folklornog glazbenoj sceni tijekom 1990-ih dogodio niz važnih promjena. Došlo je do institucionalizacije u poduci folklorne glazbe (ona danas obuhvaća različite razine obrazovanja, od javnih glazbenih škola do visokoškolskih programa), a uz to je bio vezan i veliki porast zanimanja za folklornu glazbe među djecom i mladeži. Osim toga, utemeljio se veći broj regionalnih i lokalnih dokumentacijskih i istraživačkih centara te dva međunarodna festivala folklorne glazbe. Na posljetku, u djelovanju su današnje mlađe generacije glazbenika sve naglašeniji tržišni aspekti.

Kad je riječ o istraživanjima folklorne glazbe, promjene se tijekom 1990-ih očituju u propitivanju dugovječnih koncepcija o prirodi folklorne glazbe i njezinoj ulozi u društvu. No, malo je radova o današnjoj živoj folklornoj glazbenoj praksi i njezinim mjenama. Razlog tomu autor vidi u jakoj tradiciji pojedinih istraživačkih tema i pristupa (npr. etnoorganološka istraživanja, izdanja zbirki narodnih napjeva, studije tonskih odnosa), koji su svi orijentirani na prošlost, ali još i više u aktivnoj i praktičnoj uključenosti istraživača – kao *znalaca* – u tijekove glazbene prakse.

Ključne riječi: folklorna glazbena scena, istraživanje folklorne glazbe, Norveška